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NEWSLETTER

FALL 1993

The Victorian Studies Association Newsletter Ontario, Canada

Number 52

Fall 1993

**Published by the Victorian Studies Association (Ontario)
c/o English Department
302 Pratt Library
Victoria College, University of Toronto**

Editor: Jean O'Grady

Copy-editor: Rea Wilmshurst

ISSN 0835-1902

Printed through the generosity of Victoria College

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NEWS AND QUERIES

TED CHAMBERLIN (Toronto) has published *Come Back to Me My Language: Poetry and the West Indies* (Toronto: McClelland and Stewart, 1993).

GILLIAN FENWICK (Toronto) has published *Leslie Stephen's Life in Letters* (Scolar Press, 1993).

LESLIE HOWSAM is now teaching history at the University of Windsor. She gave a paper at the 1993 Canadian Historical Association meeting entitled "History Out of Print? Reading the Record of Victorian Publishers' Archives. The Case of Kegan Paul, London 1871-1911."

LORRAINE JANZEN KOOISTRA (Toronto) is seeking information about a unique copy of *Goblin Market and Other Poems* (1862), owned by Christina Rossetti, and embellished with the author's water-colour drawings. She would be glad to hear from anyone who knows the book's present whereabouts, has examined the copy in the past, or possesses reproductions of the illustrations.

ROBERT H. MACDONALD (Carleton) has published *Sons of the Empire: The Frontier and the Boy Scout Movement 1890-1918* (University of Toronto Press, 1993).

JEAN O'GRADY has published "The Critic in the Attic" (on Canadian writer R. E. Knowles) in *Canadian Literature*, No. 138-139 (Fall-Winter 1993).

NANCY E. SCHAUMBURGER (Manhattanville College) was a discussant at the International Karen Horney Society Conference, the National Women's Studies Conference, and the Anglo-American

Dickens Conference. She has had papers published on *Great Expectations* in *The Dickensian* and on *A Word Child* in *The Iris Murdoch Journal*, and has received a Distinguished Faculty Award.

NEVILLE THOMPSON (Western) has published "Lord Bathurst and the Administration of the Peninsular War" in *New Lights on the Peninsular War*, ed. Alice D. Berkeley (Lisbon: British Historical Society of Portugal, 1992); forthcoming in 1994 is "The British Protectorate of the Ionian Islands and the Greek War of Independence, 1815-1827", *The Consortium on Revolutionary Europe Proceedings 1993*.

REA WILMSHURST (Coleridge Project, Toronto) has published a fifth collection of L. M. Montgomery's short stories, *Against the Odds: Tales of Achievement* (McClelland and Stewart, 1993).

* * *

Anyone interested in acquiring the late Sara Keith's detailed notes on MUDIE'S SELECT LIBRARY and on pursuing her research should contact Ruth M. Pitman at 4183 Columbia Rd. #202, North Olmsted, Ohio 44070. Sara Keith was preparing a history of Mudie's and her material includes xeroxes of the advertisements in the *Athenaeum*.

AN ELECTRONIC BULLETIN-BOARD, VICTORIA, now exists to provide a forum for queries, listings, job openings, discussions, etc. in the field of nineteenth-century British studies. Instructions for subscribing through Bitnet or Internet may be found in *PMLA*, Sept. 1993, p. 944.

VICTORIAN STUDIES invites submissions for a special issue on contemporary representations of Victorian Britain in all media. Submissions should be sent in duplicate to Ballantine Hall 338, Indiana University, Bloomington, Indiana 47405, by 1 June 1994.

VICTORIAN POETRY is publishing a commemorative volume on Christina Rossetti (Winter 1994). Send papers of not more than 25 pp. by 1 March 1994 to Antony H. Harrison, Box 8105, North Carolina State University, Raleigh, NC 27695-8105, with SAE and telephone number.

NINETEENTH-CENTURY PROSE seeks papers for its special issue on the nature and practice of Victorian biography. Submit two copies and disk to John Powell, Dept. of History, Behrend College, Pennsylvania State University, Station Road, Erie, PA 16563, by 1 March 1994.

MEMBERS MAY BE INTERESTED TO KNOW that George Miller and Hugoe Matthews' *Richard Jefferies: A Bibliographical Study* (Scolar Press, 1993), is a volume of much broader interest than its title might suggest. It provides a detailed literary history of Jefferies' publications, based on unpublished letters and yielding much new biographical information. In addition, because Jefferies' writings often appeared in various series and "libraries" with different bindings and at different prices, Miller and Matthews offer valuable insights into the Victorian book-trade.

EXHIBITIONS AT THE OSBORNE COLLECTION OF EARLY CHILDREN'S BOOKS, 40 St. George St., Toronto, from Oct. 1 to Dec. 10 are "100 Years of Peter Rabbit," and "Schools in Stories: Talbot Baines Reed and Others." The latter has been prepared to accompany Aidan Chambers' Stubbs Lecture on Reed as a boys' author and typographer. (The lecture, in November, is by invitation and to Friends of Osborne; call 393-7753 for details.) From Jan. 10 to Mar. 25 an exhibition celebrates the John S. Hayes bequest to the Osborne, which includes extensive holdings of late nineteenth- and early twentieth-century material.

* * *

CONFERENCE NOTES

VSAO Annual Conference
17 April, 1993

The conference began with an address by Deborah Gorham of Carleton University on "Vera Brittain and the Revolt from Victorianism." Dr. Gorham first surveyed the belief espoused by many historians and novelists that the Great War was the decisive event that brought the Victorian era to an end and ushered in the era of modernism. According to this interpretation, the Victorian ethos—roughly characterized by liberalism and representative institutions in politics, progress in society, evangelicalism and the values of duty, effort, and thrift in morality, and order and rationality in culture—gave way after the war to an anti-rational and primitivistic modernism that rejected all Victorian values. Brittain's *Testament of Youth* itself espouses this view, portraying the war as a fiery furnace from which an entire generation emerged wounded, but liberated from the comfortable assumptions of their childhood.

While not disputing the large measure of truth in this formulation, Gorham showed the persistence of Victorian values in the post-war era, and particularly in Brittain's own life. The analysis showed the inadequacy of the narrator's interpretation of her story in the *Testament*, not only by internal evidence, but also by drawing on the Brittain diaries and by contrasting the events of real life with their fictional embodiment.

Gorham took issue with Sandra Gilbert's view that war nursing gave women a new and even threatening power. Brittain's service as a VAD during the war actually interrupted the career she had embarked

on by attending Somerville, and threw her back into a more conventional female role. As VADs women were kept to a Victorian standard of propriety, ministered humbly to the needs of men, and performed menial tasks, sustained by Nightingale-like notions of service and self-sacrifice.

After the war, Britain embarked on what she pictured as a new, more flexible form of partnership—the “semi-detached marriage.” In this modern arrangement each partner was equally entitled to pursue a career, and the demands of housekeeping were kept to a minimum. Even here, however, elements of Victorianism may be found. Work, self-discipline, and rational striving remained the ideal—and when children were born, cleanliness and the virtues of an ordered household reappeared. There was no release from the demands of monogamy, at least for Britain.

Britain’s literary tastes and practice were also conservative: she modelled herself chiefly on George Eliot. Her feminism, far from being “modernist,” co-existed with a rational optimism in the possibility of human improvement. It may be, Gorham concluded, that the myth of a “Victorianism” decisively rejected by the post-war generation has blinded historians and interpreters to a more complex reality in the history of the past two centuries.

The lunch-time entertainment was provided by Rebecca and Kevin Levere and Nancy Park, who sang a delightful medley of Victorian parlour songs and selections from Gilbert and Sullivan. The afternoon speaker was James Walvin of York University in England, whose talk was entitled “Black Ivory: Slavery in Victorian Life.”

Dr. Walvin’s main theme was the growth and influence of the anti-slavery movement and its rhetoric in the period after

the abolition of slavery in the British empire in 1838. Britain had played a leading role in the early slave trade, he pointed out, shipping about three million Africans across the Atlantic between 1700 and 1810. Slave-trading sustained the economy of many small ports. But after abolition, this role was forgotten, and Britain saw itself as the leading bearer of humanitarian ideals. Emancipators turned their efforts to other slave societies, such as the French colonies, the United States, Brazil, and Cuba. As the century wore on they became increasingly involved in Africa, from which missionaries brought back horrific tales of indigenous empires based on slavery. The Royal Navy poured money and manpower into blockading the slave trade off the coast of Africa.

Walvin pointed out that there was an economic subtext to all this activity: the British wanted a market-driven economic system where they had freedom to invest, to sell, and to use free labour. But the ideological component was genuine and important. In the most controversial part of his paper (judging by audience response later), Walvin argued that the British anti-slavery activity was at the heart of a sense of racial and cultural superiority that was noticeable towards the end of Victoria’s reign. Britons in this view were at the apex of a triangle which widened out through Latin and other lesser “races” to the primitive tribes at the base; their mission was to bring the virtues of freedom, constitutionalism, and Protestant Christianity to a benighted world. Not without some demur from his audience, Walvin brought the conference back to where it had begun, to a (partly mythic) “Victorianism” against which the post-war generation was said to rebel.

Jean O’Grady

* * *

THE MIDWEST VICTORIAN STUDIES ASSOCIATION is holding a conference on "Victorian worlds of work", 8-9 April 1994, at Washington University, St. Louis, MO. Suggested topics include what new jobs developed during the period, how women entered the work force, and how authors defined work. Submit abstracts by 15 November to D.J. Trela, MVSA, Box 288, Roosevelt University, 430 S. Michigan Ave., Chicago, IL 60605-1394.

VICTORIAN WORK is also the topic at the interdisciplinary conference of THE DICKENS PROJECT at Santa Cruz, 4-7 August 1994. *Hard Times* is the Dickens novel to be studied, but papers on any aspect of Victorian work are sought. Send 2-page proposals for 20-minute papers by 1 February 1994 to John Jordan, The Dickens Project, University of California at Santa Cruz, Santa Cruz, CA 95064.

CONFERENCES to which it is too late to submit papers, but which you might like to attend, include that of the NORTH-EAST VICTORIAN STUDIES ASSOCIATION, New York University, 22-24 April 1994, on "Victorian Interiors"; that of the INTERDISCIPLINARY NINETEENTH-CENTURY STUDIES ASSOCIATION, 8-9 April 1994, at the College of William and Mary, Williamsburg, VA, on the Victorian family and alternatives to it; and that of the SOUTHEASTERN NINETEENTH-CENTURY STUDIES ASSOCIATION, 7-9 April 1994, at the University of Kentucky, Lexington, on "Time and Space."

SHERLOCK HOLMES: Victorian Sleuth to Modern Hero is the subject of a conference at Bennington College, 23-26 June 1994. For more information write to J. A. C. King, P.O. Box 304, North Bennington, VT 05257, U.S.A.



A NOTE ON CONTEMPT

Judith Knelman

Now that there is probably not a prospective juror in Ontario who does not know why Paul Bernardo is suspected of murder, the media are being accused of character assassination. Civil libertarians allege that reporters have themselves behaved scandalously by zealously detailing the life and times of the man charged with a string of sexual assaults in Scarborough and the murders of two St. Catharines teenage girls.

Such reporting may be unusual in the 1990s, but the long-standing existence of a mechanism for controlling it demonstrates that it is not unusual in the tradition of English justice.

Because a person accused of a crime is presumed innocent until proven guilty in a court of law, judges have had the power to fine or even imprison someone for jeopardizing a fair trial by publicizing incriminating information before or during the trial. This is called contempt of court, and its history goes back a long way.

To be held in contempt a paper must be seen to interfere with the administration of justice by the judge involved in the particular trial. As judges are human, it has never been easy to identify ahead of time actions that would provoke citation for contempt, though it is clear what *might* provoke it. And that has had a restraining effect.

Reporting before or during a trial can be detailed, but it is supposed to be impartial. After the trial it is perfectly legal to discuss in print the appropriateness of a verdict—to say that someone convicted of

murder should be reprieved or even the reverse. Once an appeal is being heard or about to be heard the cases is again *sub judice* and one-sided reporting is again banned. Overstepping these bounds is risky, but not necessarily disastrous, since the offence is to some extent subjective.

One such case proved disastrous for a Mrs. Read, publisher of the *St. James's Evening Post*, who in 1742 was sent to prison for allowing her paper to malign witnesses in a case that was to come to trial. In delivering the judgment the lord chancellor sternly asserted the right of those on trials to protection against attempts to prejudice the minds of the public against them. He then demonstrated the power of the court to imprison someone without the verdict of a jury or the privilege of appeal for an offence that had never been defined by statutory enactment.

This example had a chastening effect upon the press for some years, but within a century trial by newspaper was an established practice, deplored by defence counsel, manipulated by the police, accepted by the judiciary, and demanded by the public. It is not uncommon to find in newspaper reports of mid-19th century trials directions by the judge or a plea from the defence counsel for an impartial hearing by a jury that had had access to reports damaging to the accused.

Long before a sensational case came to trial, 19th-century English newspapers would have fed their readers gossip and speculation about the suspect. In 1845, the *Weekly Times*, for example, reported after the execution of John Tawell that on setting out for the trial one juror had been warned by his wife not to come home if the prisoner was not sentenced to hang.

An unofficial investigation conducted by the newspapers even before his arrest had turned up—and reported—the informa-

tion that Tawell, a respectable married businessman, had not always been a pillar of society. He had been transported for forgery and cast out by the Quakers. He had had an illicit relationship with his former housekeeper, by whom he had two children. *The Times* went so far as to point out that he had been trained as a chemist and would therefore have been aware of the peculiar properties of the poison used in the housekeeper's murder.

Four years later the London papers hounded police to arrest Frederick Manning and his wife, Maria, who the public had decided had murdered her former lover. The *Globe* and the *Observer*, for example, observed weeks before their arrest that there could hardly be any doubt that the two were guilty, since they had sold all their possessions and left the neighbourhood, and that Mrs. Manning had visited the victim's lodgings right after the murder.

Frederick Manning's lawyer complained bitterly at the trial of the effect of the vigilance of the press upon the jury. Newspapers, he said, "set themselves up before the world as the defenders of our liberties, but ... do all they can to ... dam up the streams of justice and prejudice the case."

The treatment of the Mannings in the English press was mild compared with the cries for blood heard a year later when it seemed that two pairs of child abusers might escape justice. The outpourings of indignation, rage, and loathing in the newspapers far surpass in quantity and degree the opinions that appear in modern accounts of crime.

Robert and Sarah Bird were at first acquitted of the murder of their servant-girl because it could not be determined which of them had struck the fatal blow. They were retried, probably as a result of pressure from the newspapers, and this time judgment was reserved. Meanwhile,

George and Theresa Sloane, who had stopped just short of murder, were sentenced to two years for a series of vicious assaults on their servant-girl. Commenting on this case, *The Times* remarked that "the monsters who sent Mary Ann Parsons to an untimely grave are still in custody awaiting the decision of the Judges on their case." Soon afterward, they were convicted of assault and sent to prison for 16 months.

The English newspapers' motives in conducting these campaigns were not entirely unworthy. They saw themselves, not without reason, as allies of the justice system. The police needed their help. Without publicity, enforcement of the law would not have had the deterrent effect it did. And without the vigilance and manipulation of the press, justice would sometimes not have been served.

As the century progressed, the police became more effective, but trial by newspaper did not stop. In 1865 the papers reported the confession of Constance Kent, a young woman who had volunteered to police that several years earlier she had murdered her stepbrother. In 1872, the *Illustrated Police News* congratulated the police on the arrest of "the woman who, in broad daylight, strangled her unsuspecting mistress." The day the trial began the *Echo* quoted rumours implicating the prisoner, Marguerite Diblanc, while righteously declining to speculate on them.

In the 1890s, when there was a heightened interest in scandal, crime reporting was especially titillating, but it could also be sympathetic. Walter Lyons, a young man who had surprised his mother *in flagrante delicto* and apparently murdered her lover, was accused immediately after the deed even by *The Times*. After the inquest but before the trial the *News* noted that there was a general feeling that he had committed the murder but should not be hanged.

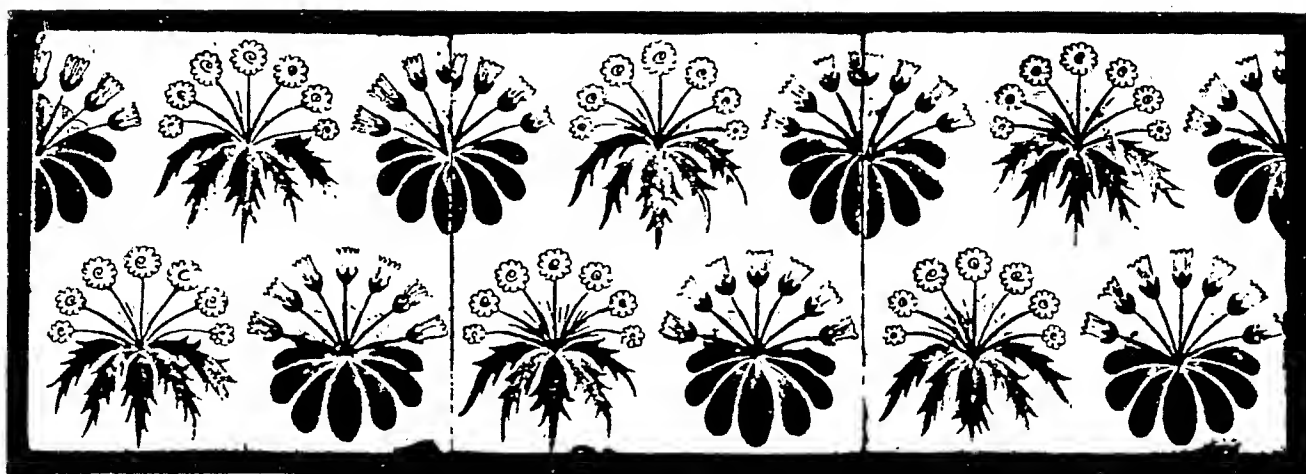
While such speculation was doubtless inappropriate, it does not appear to have provoked unfair results. Juries seem to have been able to heed the direction of judges to disregard what they had heard outside the courtroom.

Today, when the justice system is much more restrictive and the rights of an individual much more respected, it is worth considering whether some worthwhile purpose is not still served by sensational crime reporting. When it suits them, the

police still enlist reporters as their allies. Moral outrage can still provoke members of the general public to identify criminals, and publicity about their fate probably deters others.

At any rate, Canadian publishers are unlikely to meet the fate of Mrs. Read. The Charter of Rights and Freedoms probably protects them from having to take the kind of responsibility thrust on her.

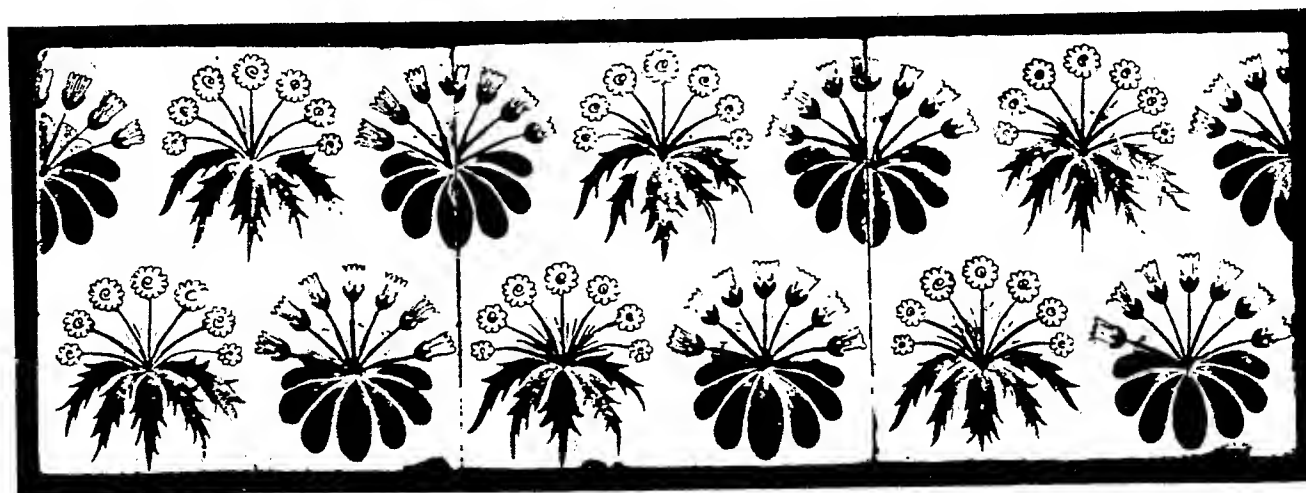




THE EARTHLY PARADISE

William Morris and His Legacy

In the summer of 1993, the Art Gallery of Ontario mounted a major exhibition of the arts and crafts of William Morris and his circle. Drawn entirely from Canadian collections, it was the most comprehensive survey of the group's work ever to be shown in North America. For the occasion the Sam and Ayala Zacks Pavilion was transformed to provide such spaces as a complete Morris drawing-room and the façade of the Morris shop in London. Even the public seating was custom-made to reflect arts and crafts originals. In conjunction with the exhibition were other displays and a host of ancillary activities: lectures, readings, films, symposia, walking tours of Toronto to view buildings influenced by the British arts and crafts movement, workshops, and a Morris picnic in Grange Park. There follow reports on two of the major exhibitions.



The Earthly Paradise: Arts and Crafts by William Morris and His Circle from Canadian Collections. Ed. Katharine A. Lochnan, Douglas E. Schoenherr, Carole Silver. Toronto: Art Gallery of Ontario and Key Porter Books, 1993. xv + 294 pp.; \$39.95.

"Have nothing in your house that you do not know to be useful or believe to be beautiful." This handsome, richly informative book passes both tests with high honours.

Any review of it must be primarily an exercise in description. The cover design, which is both earthly and paradisaical, uses part of an embroidered panel, "Partridge" (c. 1890) by J. H. Dearle, an associate of Morris's who continued the business of the Firm. The sunlit surface and the verdurous gloom are caught by the photographer to perfection. Pick me up, the book says, and open.

A frontispiece photograph shows young Topsy Morris and young Ned Jones (1874) as they were making their start together—Ned looking very wan and pensive, Topsy alert, compact, with good muscle-tone. And, yes, if we peek at the back of the book, we find a matching endpiece, the same pair in 1890, white-bearded; Sir Edward Burne-Jones holding himself with assurance now, and William Morris with more gravity. It is right that the name of Morris should appear on the title-page, but also right that Burne-Jones should receive second billing, both for his intrinsic importance and because his work is so well represented in Canada. This splendid show is entirely based on Canadian collections, and at no point does the restriction seem hampering.

The table of contents reflects Morris's diversity of interests and talents: he had a business hand and very frequently an artisan's hand in almost all of the thirteen divisions—Drawings, Paintings, Glass,

Stained Glass, Wallpaper, Textiles, Furniture, Ceramics, Jewellery, Metalwork, Prints, Books, Photography. And, speaking of wealth of talents, of the fourteen experts who provide the descriptions and commentaries, all but two are attached to Canadian institutions. Every one of them knows how to write clearly and succinctly, and the essays can be read with pleasure, not simply consulted. The literary specialists among them—Carole Silver and Richard Landon—have only a slight edge in this regard.

The exhibition is to move from the Art Gallery of Ontario to the National Gallery in Ottawa and from there to Québec and Winnipeg: too bad it cannot travel *a mari usque ad mare*. It is, as Baedeker's guide books say, for everyone worth a visit, for many worth a detour, for some worth an expedition. The best procedure is to see the show, which is very well mounted and labelled, buy the book (which is bulky) on the way out, read it at home, and see the show again, keeping the book for subsequent reference and pleasure.

I have stressed the richness and variety of the exhibition and its catalogue. They are unified, of course, by the presence, the personality, the ideas and activities of William Morris and the men and women attracted to him as like to like or as like to unlike. At the beginning of his essays on the Drawings, one of the editors, Douglas E. Schoenherr, writes:

Drawing was the foundation of William Morris's art and the basis upon which the achievement of Morris & Co. rested. Before there could be a stained-glass window, an embroidery, a wallpaper, a tile, or a font of type, there had to be a drawing. Just as the autograph manuscript was the vehicle for recording Morris's verbal thoughts, so the drawing, made in many instances with the same materials, was the vehicle for the recording of his visual ideas.

Following Ruskin, he felt very strongly, however, that not only artists but everybody ought to be taught to draw, just as everybody ought to be taught to read and write. (37)

There is hardly a page of text, hardly an illustration, that does not bear out this observation.

My own observations must be somewhat miscellaneous. It is good to see, in such a context, one of the National Gallery's greatest treasures, "Dante's Salutation of Beatrice," by Rossetti, which began life as a decoration for a massive cupboard-settle to help furnish the quarters in Red Lion Square when Morris and Burne-Jones moved in. This, many thousands have seen in Ottawa, but few can have seen in Sackville the very fine painting by Burne-Jones, "Hero Lighting the Beacon for Leander," which, among its many other virtues, is an excellent example of that curious snake-skin texture so original to the artist. Apropos of his "Fides," it is useful to be reminded that Burne-Jones may have learned from Rossetti the art of the watercolour drawing that looks as if painted in oil (59).

The "trellis" wallpaper (136) is so reproduced in the book as to play down the birds that Philip Webb added to Morris's early designs: they stand out more clearly in the sample at the show. The colour photography of the furniture (175ff) by an intelligent and sensitive use of shadows brings out the three-dimensional character perfectly.

A minor puzzle: the drawings by J. H. Dearle for stained-glass windows of the four evangelists give the name of the third evangelist as S LVCVS (63). This, of course, should be S LVCAS. I wonder at what point, if at all, the error was recognized and corrected by the Firm.

Nothing is more unstable and transitory

than slang, usually. Yet, when told that William De Morgan fitted in with the Morris circle quickly because of "the ease with which he slipped into the feigned and theatrical cockney speech affected by the Pre-Raphaelites" (186), I am reminded of the conversation of David Jones, who studied art in London before and after the Great War. Himself a lover of cockney, he always quite naturally spoke of beautiful young women as "stunners" and of money as "tin," because "everybody did"—everybody, that is, since the young Rossetti and his friends first established the words.

William Blissett
Professor Emeritus of English
University College
University of Toronto

* * *

"A Quick Wit and a Light Hand": Design Movements and Children's Books, 1880-1910. Toronto: Friends of Osborne and Lillian H. Smith Collections, TPL, 1993. 64 pp; \$12.50.

The Toronto Public Library's exhibition of books and drawings by illustrators whose work reflects the period's major artistic movements was timed to coincide with the AGO's "The Earthly Paradise." Arts-and-crafts enthusiasts who overlooked this selective exhibit of the Osborne Collection's holdings missed a rich display of outstanding book design. Fortunately, a catalogue of the exhibit, prepared by Dana Tenny and Jill Shefrin, is available, and the books themselves may be accessed through the Collection's research facilities.

Nothing can replace the volumes themselves, but the catalogue does give a sense of the *craft* of these books as art objects by its exemplary selection of representative plates. For example, the illustration for *A Book of Nursery Songs and Rhymes*, a collective effort by the Morris-inspired Birmingham School of Art (5.ii), highlights the

double-page opening so typical of arts-and-crafts books, with the facing frontispiece and title-page unified by a wood-engraved border. Walter Crane's full-colour plate for "Beauty and the Beast" (11.x) exemplifies the advances made in colour printing by the artist and his printer, Edmund Evans, while Beardsley's decorative title-page for *The Parade* (2.i) shows how the art-nouveau arabesque entered children's book design.

The catalogue identifies the fascinating relationships among artists, while at the same time providing compelling visual evidence for the illustrated book as one of the period's most popular art forms. Tenny and Shefrin's text demonstrates these interconnections and establishes the artistic context in a succinct style with its own "quick wit and light hand." And the catalogue itself, printed and designed by Coach House, is a well-crafted illustrated book in its own right—an object lesson in the arts-and-crafts tenet that works of utility should also be works of art.

While the catalogue will be a useful reference source for the specialist and an object of beauty and interest for the generalist, a few aspects in the presentation of the period's design movements could be more helpful. Although the Introduction identifies Glasgow and Birmingham as the locales of the two distinctive movements—art nouveau and arts-and-crafts—only Birmingham receives a separate entry in the catalogue, while Glasgow is not even indexed. This omission complicates connecting the artists—many of them little-known—working in the north. Moreover, opposing arts-and-crafts and art nouveau design in terms of either styles or localities is somewhat misleading; the two schools had much in common. British art nouveau actually began in Birmingham and London, although its fullest development occurred in Glasgow. Crane's work demonstrates the arbitrariness of this opposition. Although undeni-

ably an arts-and-crafts illustrator, he also employs characteristically art nouveau features, as seen in the open spaces and sinuous lines of his "Bluebeard" design, used for the catalogue's cover.

These are, however, minor matters in view of the vitality of the designs themselves and the fascinating entries which accompany them. The catalogue sometimes reads like a "who's who" for the period, and its greatest contribution is the wealth of details its compilers have uncovered for the lesser-known artists of the period. While Burne-Jones, Madox Brown, De Morgan, and Crane are adequately represented, the real interest of the exhibition is its presentation of fine illustrators who have been forgotten, many of whom are women. This is especially significant because the parallel field of adult illustration was dominated by men. The strong disposition of space and the rich use of colour by artists like Mabel Bearmer, Katharine Cameron, Nellie Syrett, and Jessie King, and the technical expertise in black-and-white line evidenced by Helen Stratton, Mary Florence, and Alice Woodward, provide ample evidence that artists of the period viewed children's book illustration as a medium for their art, not as a lesser form of design. Woodward's pen drawing for "I Saw a Ship a-Sailing" (48.i) is exemplary. Although its subject is a group of mice, its real interest is in the arrangement of space and line and the balancing of whites against blacks.

If, as Tenny and Shefrin suggest, these "children's book illustrations took design ideas beyond the parlour and into the nursery," then the catalogue completes the circle by moving these design ideas out of the children's library, and putting them back into adult hands.

Lorraine Janzen Kooistra
University of Toronto

BOOKS

Michael R. Booth. *Theatre in the Victorian Age*. Cambridge: Cambridge University Press, 1991. 218 pp.; \$17.95 U.S. pbk.

John Russell Stephens, *The Profession of the Playwright: British Theatre 1800-1900*. Cambridge: Cambridge University Press, 1992. 254 pp.; \$59.95 U.S.

Both these studies are valuable additions to the growing body of serious book-length scholarship on the nineteenth-century stage, for so long an area left largely undisturbed beneath the dead weight of turn-of-the-century memoirs by minor self-styled bohemians and self-preoccupied actor-managers, or their dutiful former employees. Despite earlier groundbreaking work by George Rowell and Alardyce Nicoll, and a plethora of anecdotal accounts of stage and music-hall celebrities or nostalgic descriptions of the lost theatres of London, only during the last fifteen to twenty years has the stage begun to receive from theatrical, cultural, and literary critics and historians the academic attention its importance in Victorian life warrants. The work of Leonard W. Conolly, J. P. Wearing, Russell Jackson, Richard Leacroft and Michael R. Booth has been instrumental in developing that interest, and in expanding awareness of the sheer quantity of archival and bio-bibliographical materials awaiting sustained analysis.

As might have been anticipated from his previous work, Booth's latest contribution to the field is both fascinating and authoritative. Of use both to specialists and newcomers, not least because of its admirable chapter-by-chapter annotated source bibliography, it offers a general summation of all aspects of the Victorian stage: its place in Victorian society, audience demographics, the importance of provincial theatres

and touring companies, the role of management (with career profiles of the best-known managers), the physical make-up of the playhouse and the technical aspects of production, actors, acting styles and conditions of employment, the situation of playwrights (with career profiles of the most successful), and analyses of the conventions governing dominant dramatic genres. The length of a survey, it has many of the attributes of a small encyclopaedia, with a six-page chronology, generous batch of original illustrations, and thorough index.

John Russell Stephens' book, which concentrates on the playwrights themselves, is more circumscribed, and in its elaboration of statistical, and especially economic, detail more dense. His burrowing in British Library and Theatre Museum archives has uncovered copious quantities of information about who earned what when, and at times his text shows an understandable reluctance to sacrifice any of the fruits of diligent ferreting. The first three chapters in particular abound in such formulations as "Wills's version of Goethe's *Faust* (1885) actually cost £15,402" or "for performances of *Two Roses* and *Coquettes* ... [Albery] received a total of £243 19s 1d," or "in the following year it [Robertson's income] had declined by £500 to £3960 (including monies due but not yet received)." The effect becomes a little hypnotic, if not at times downright soporific, and the reader is thus not sorry to leave behind the account books and get on to the chapters about copyright battles, play publication, the increasing powers of self-determination developed by playwrights, and changing professional circumstance. But despite the financial minutiae and the narrower focus, which at times leads to repetition in the enunciation of period tendency though not of specific facts, Stephens' book too is wide-ranging in its chronological, analytical, and biographical scope: it will be an unusually well-read specialist who doesn't

find some new names among the more minor figures mentioned, or some new insights into the old names.

Though less relentless than Stephens, Booth too is good on the pounds, shillings, and pence, whose uneven distribution made writing plays an even chancier business than staging them. While management carried its own risks, exemplified in the spectacular failure of Augustus Harris's predecessor at Drury Lane, F. B. Chatterton, whose 1879 *Cinderella* collapsed in mid-run beneath a debt of £40,000, managers by and large did considerably better out of the profession than did playwrights. In 1865 the Bancrofts were paying Tom Robertson £1 a night for performing *Society* at the Prince of Wales's: when they retired from management twenty years later, they could show a net profit from their enterprises of £180,000. In the same decade Tom Taylor received £150 for his comedy *Our American Cousin*, from which J. B. Buckstone, the manager at the Haymarket Theatre Royal, went on to make £20,000. If the playwright's situation was often precarious, so was the minor actor's, a plight given uncomfortably literal embodiment in the case of the ballet girls in pantomime transformation scenes, dangling aloft on wires for fifteen or twenty minutes, in Tom Robertson's words "dazzled by rows of hot flaring gas and choked by the smoke of coloured fires," all for little more than £1 a week. By the end of the century, actors' conditions and pay had improved substantially: a minor West End actor might make between £2 and £5 a week, a first-rate actor about £60 and up, a star as much as a name could carry.

By this time, professional playwrights were also much more securely placed, and Stephens charts in detail the century-long evolution that brought this about: the gradual shift from outright sale of plays, through a fixed weekly payment, to profit sharing (with Dion Boucicault—who at

the pinnacle of his career could earn £1,000-£1,500 a week—as a leading force in the changes); the setting up of the Dramatic Authors' Society in 1833 and its gradual decline in the sixties and seventies as leading playwrights gained confidence in their own powers of negotiation; the painfully slow development of copyright protection, both for performed plays and published texts. This progressive professionalization came about through a ramshackle process governed equally by contingency, opportunism, changing social assumptions and economic circumstances, legal compulsion, and sheer obduracy: Shaw withdrew *You Never Can Tell* from production in 1897 rather than compromise with what he saw as other people's incompetence. And hanging over the playwright's individual endeavours, so vulnerably dependent on a collective enterprise regulated by the profit motive to bring them before an audience of restrictively conventional tastes, was always the pen of the Lord Chamberlain's Examiner of Plays. But by 1900 the balance was decidedly shifting toward the more familiar modern pattern of players serving plays and playwrights, and away from the earlier near-total subordination of playwrights to the dictates of actors and management.



Perhaps the most invigorating element in both books is their shared evocation of a sense of the importance of the theatre to the society that patronised it, whether in the West and East Ends of London or the provinces. During a period when the English stage was routinely, and with considerable justification, condescended to by foreign and domestic critics alike (as late as 1894, the *Theatre* could still claim that the average playgoer "does not go to the theatre to discuss the graver issues of life. You cannot induce him to regard a play as anything more serious than a figment for his amusement"), it retained its centrality to the meagre leisure time of a remarkably broad cross-section of the population. Theatre numbers and sizes reflected the fact, as did the complement of employees, especially in the larger theatres: the total company for *Robespierre* at the Lyceum in 1899 came to 639. Out of casually dropped statistics like that, much of the period conviction of this kind of work is distilled.

The secure foundations these books have in previous scholarship and archival materials are their greatest resources, but sure authorial instincts for what to build on that base ensure their genuine usefulness. Both will come to occupy well-deserved places as standard works of nineteenth-century social and theatre history.

Keith Wilson
University of Ottawa

* * *

S. M. Waddams. *Law, Politics, and the Church of England: The Career of Stephen Lushington 1782-1873*. Cambridge UP, 1992. 370 pp.; \$85.00.

Only the narrowest of specialists in the history of Victorian England will have heard of Stephen Lushington. This is a pity, since for over half a century he was in the thick of every moral, religious, political, and administrative controversy that

made the Victorian period one of such massive change in the institutional structure of the church, the state, and the law. Lushington was born in 1782 and educated at Eton and Oxford, where he graduated in Civil Law, in preparation for a career in politics and legal practice in the ecclesiastical and admiralty courts. From an early age he was an active liberal reformer, with a rock-hard belief in progress and improvement. This belief in progress was linked to a concept of natural justice, to the application of liberal principles in the widest sense, and to Benthamite utilitarianism. Lushington was neither High Church nor Broad Church, although his last act, which cost him his life, was to make the trip to Oxford to vote for A. P. Stanley as University preacher—an act which suggests that his religious views were by then more deist than orthodox. Even so, he strove to reform the Church of England, relieving it from its most scandalous accretions of wealth and privilege, in the confident, but in fact vain, hope of enlarging its membership thanks to its new moral purity.

For thirty years Lushington made the total abolition of slavery "the principal object of my life" (51), spending about a third of his time on it (71). As a good utilitarian, he believed that abolition would benefit the slave-owners as well as their slaves, by relieving them of their constant fear of slave revolts, and by stimulating their economy with the help of a now liberated and therefore hard-working labour force. He also fought hard and long for Catholic emancipation, in both England and Ireland, even though he regarded the tenets of Catholicism as mere "superstition". For decades he was instrumental in presiding over and recommending the abolition of his own profession, that of civil law, in order to bring "advantages to the public of the greatest value" (20). Legal reform was for him inevitable and necessary in order to make the law conform to natural justice, to preserve the

reputation of judges, and to calm the party "bitterness of spirit" (15).

Fearless for his own personal advantage, Lushington promoted a range of philanthropic activities that is quite astonishing in its scope and variety. In 1808, he opposed the withholding of the import of medicines into France as part of the Continental Blockade—not a move likely to attract much support in the middle of a major war. He objected to the use of police informers, since they were widely suspected of perjury and incitement of others to crime. He pressed for the provision of legal counsel for accused felons. He also tried to protect the chimney-sweep boys, and supported government limitation on the hours children could work in the factories and mines. He advocated raising taxes for street improvements in the cities, pressed for an expansion and extension of education at all levels, and helped to found the Society for the Diffusion of Useful Knowledge and the University of London.

In his attitude to Parliamentary Reform in 1832, Lushington clung to the Whig position (except that he pushed for the introduction of the secret ballot) and thus was a reformer, rather than a radical (40). On the other hand, he was over a century in advance of his time when in 1813 he was active in pressing for the abolition of capital punishment, which he claimed, correctly, "has never proved effective in the prevention of crime." His efforts did have some effect, for the number of executions a year fell between 1820 and 1840 from about 100 to about 10. Lushington also pointed out that the ferocious floggings meted out in the armed forces had no effect whatever on army discipline.

Professor Waddams has written a well-researched and learned book, concentrating on Lushington's role as a judge. He devotes separate chapters to the major roles in his long and varied professional

life: as legal advisor to both Lady Byron and Queen Caroline; as a judge of matrimonial cases in the Consistory Court, where he extended the concept of marital cruelty in favour of ill-treated wives; as a judge of salvage and prize cases in the Admiralty Court; and as a member of the Judicial Committee of the Privy Council, in which position he played an influential part in deciding important theological cases. Professor Waddams has successfully resurrected the memory of a very extraordinary—and admirable—man, who devoted his long life to the improvement of his country, its laws, its morals, and its religion.

Lawrence Stone
Princeton University

* * *

Thomas Hardy. *The Excluded and Collaborative Stories*. Ed. Pamela Dalziel. Oxford: Clarendon Press, 1992. 443 pp.; \$127.50.

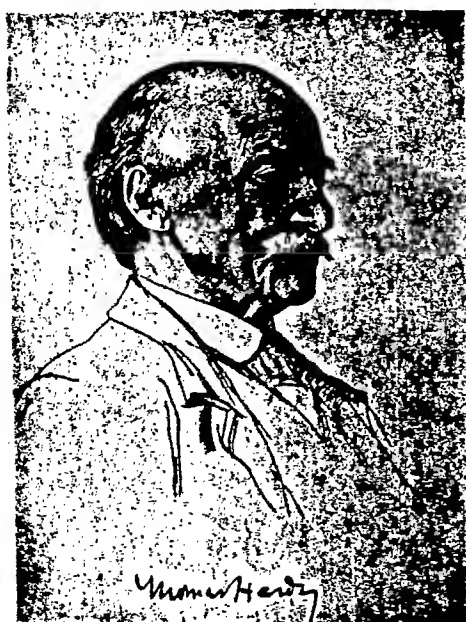
In this carefully produced work, Pamela Dalziel presents seven of Thomas Hardy's short stories which were excluded from the collected works published during his life: "How I Built Myself a House"; "Destiny and a Blue Cloak"; "The Thieves Who Couldn't Help Sneezing"; "An Indiscretion in the Life of an Heiress"; "Our Exploits at West Poley"; "Old Mrs Chundle"; and "The Doctor's Legend." In addition, three others: "The Spectre of the Real"; "Blue Jimmy: The Horse Stealer"; and "The Unconquerable"—the first in collaboration with Florence Henniker, the other two with Florence Dugdale—appear in this volume. Of all ten stories only "The Unconquerable" may never have been published previously.

Each of these stories is given an introduction, bibliographical description, a note on the copy text, and sometimes footnotes. There is no index. The seventy-two pages at the end of the book consist of explana-

tory notes, textual notes, punctuation and styling variants, transcriptional errors, and compound words hyphenated at the end of line in copy-text. Altogether nearly one-half of this volume is given over to introductory material and "editorial apparatus."

Such fastidious and exhaustive scholarship bears clearly the imprint of Pamela Dalziel's D.Phil. thesis: "A Critical Edition of Thomas Hardy's Uncollected Stories" (University of Oxford, 1989). One wonders why the Clarendon Press did not demand some modification of the critical apparatus which would have made more space for comment on the literary merit of the stories themselves.

Dalziel admits that nearly all ten stories have shortcomings as fiction. Some are flimsy, conventional, or sensational. Others, she reminds us, are trifling, slow moving, lacking focus, and unrepresentative. As well, she recalls Hardy's own phrases in reference to some of them: "humorous trifle," "a sort of patchwork," "hunting very small deer," "raked up scraps," and "stray short stories" not "worth reprinting."



Although such words removed from their context may distort and exaggerate, they do serve to underline the task Dalziel faced in trying to persuade us that these short stories deserved serious editorial attention and should be enshrined in a bound volume. Disregarding the author's wishes, she has persevered doggedly to establish these stories in what she describes as an ideal first edition. Her diligence in identifying sources, acuity in spotting textual differences, and interest in uncovering the circumstances relating to the publication of these stories reveal impressive scholarship. Footnotes document an extensive array of bibliographical information as well as the editor's reliance upon the work of both Richard Little Purdy and Michael Millgate.

Nonetheless the reader is justified in thinking, as he confronts Dalziel's scholarly display of talent, that she is often unnecessarily zealous in matters of publication history. Why, for example, do we need so much information about American publishing houses or the detail that's offered on the 1877 Christmas number of the *Illustrated London News* in the introduction to "The Thieves Who Couldn't Help Sneezing"? Bibliographical descriptions like the one that belongs to "Old Mrs. Chundle" must be cherished only by bibliographers obsessed by their profession. Even the most enthusiastic Hardy scholar must recoil a bit on learning that the original manuscript consists of

thirteen regularly foliated leaves, measuring on average 25.45 by 20.45 cm. Ragged at the left edge, they appear to have been torn from a notebook of ruled paper with twenty-six lines 8.7 mm. apart per leaf, a top margin of 21-22 mm., and a bottom margin of 15 mm. Cream in colour with light blue lines, the paper has no watermarks or chain lines and is 0.13 mm. thick. The leaves have been pierced twice through and fastened at the top left corner—presum-

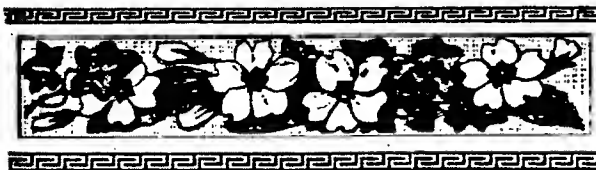
ably by TH (see p. 218)—with a pink lace.

Again, Dalziel tries the reader's patience as she reconstructs and then compares detail from Hardy's lost novel, "The Poor Man and the Lady," which was never published, with his short story, "An Indiscretion in the Life of an Heiress." Most readers will remember Evelyn Hardy's capable and interesting treatment of this same subject in *Thomas Hardy, a Critical Biography* (London: Hogarth, 1954). Although Dalziel admits that this subject has been given extensive treatment ever since 1938, she puts it all together once more.

In the end, however, justification for this "ideal" edition of *The Excluded and Collaborative Stories* of Thomas Hardy must rest primarily on the quality of the stories themselves. And here, despite Pamela Dalziel's demonstration to the contrary, I must agree with the author's decision not to publish them. When these ten short stories are read and considered alongside, for example, "The Three Strangers" or "The Fiddler of the Reels," their inadequacies surely substantiate Hardy's own decisions about their merit, for they present only a pale reflection of his genius as a story teller. And it seems a pity to me that so much of Pamela Dalziel's considerable talent as an editor should have been swallowed up by this undertaking.

Alexander M. Ross
University of Guelph

* * *



E. D. Steele. *Palmerston and Liberalism, 1855-1865*. Cambridge: Cambridge University Press, 1991. 467 pp.; \$69.50.

Historians traditionally have viewed Lord Palmerston's tenure as Prime Minister as part of an "Age of Equipoise" when British economic power burgeoned, accompanied by global political prestige, while relative peace and stability reigned at home. This followed an era of turmoil and reform in the 1830s and 1840s, with Chartism particularly raising fears among the governing classes; during the 1850s the working class leaders reverted to bread-and-butter issues of employment. Palmerston, so the academic consensus went, conducted a popular, noisy, John Bullish foreign policy—his primary concern in political life—while cautiously avoiding great power conflict and beating up on weak, small states; a diehard conservative domestically, he blocked meaningful reform measures, often evoking fear of democracy among the upper classes. He was part demagogue, part reactionary, and wholly a mediocre leader. After his death in 1865, in his 81st year, the floodgates of reform opened, with the 1867 Reform Act introducing democracy. Subsequently the truly Liberal administration of Gladstone, 1868-1874, initiated a wide array of much needed and overdue reforms.

E. D. Steele's important new work challenges this conventional wisdom. He elevates Palmerston to minor hero status: not a Gladstone or Disraeli, but rather a Sir Robert Peel in the Victorian political pantheon. He argues that the Age of Palmerston helped lay the foundation for Liberalism, with "Old Pam" a key figure. Eschewing theory, Steele examines Liberalism in practice. Right from the outset Palmerston shaped the image of "Liberal" by including persons of varied political stripe in his Cabinets—old-line aristocratic Whigs, reforming Tories, and middle-class Radicals. In a period of flux among political parties, such Cabinets gave

coherence and new meaning to "Liberal." Indeed Palmerston sought collaboration not only among political groups but also among religious bodies (particularly Dissenters and Anglicans), social classes, and powerful foreign states. He constantly focused on public opinion as the engine of government, at times tailoring his actions to its message. He broadened the concept of public opinion to include the voices of the unenfranchised masses by directly addressing working class audiences in industrial towns. To be sure, Steele asserts, Palmerston thought that aristocrats and gentry should still predominate in the exercise of power. And finally, the Premier's legislative record has received insufficient credit: his Divorce Act of 1857 was highly significant, and his efforts to create lifelong instead of hereditary peers and to abolish Church rates and qualifying oaths for Dissenters, though unsuccessful, deserve praise. Furthermore, he extended Factory Acts and other laws, and did not oppose absolutely constitutional reforms which lacked enthusiastic support among workers in the late 1850s and early 1860s. Rather, Palmerston followed a modest program of "progressive improvement." To this end—and to make liberal changes possible after his death—he served as mentor to Gladstone, who repeatedly aped his more liberal actions. His policies gained the confidence of commercial, banking, and industrial circles and of all social classes. In a fashion, Palmerston "accustomed the country to the idea of [democracy] before the extension of the franchise" (367).

As to foreign policy, war and the Empire, Steele maintains that Palmerston acted liberally, usually realistically and sometimes even idealistically. The Premier backed foreign national movements for independence, such as those in Italy and Poland. He understood Britain's military and economic capacities for waging war, and judiciously used force in China, Japan and elsewhere—often in conjunction with

other powers—as the only practical course of action. Palmerston's foreign policy, anchored by cooperation with France, involved the maintenance of Continental equilibrium. Moreover, the Prime Minister repeatedly opposed slavery and the slave trade—though racism, the assumption of English superiority as a culture and people, also stained his thinking in the typical fashion of a mid-Victorian Podsnap. Generally he was pragmatic, adapting brilliantly to circumstances to uphold national security and economic concerns.

Steele builds a strong case for his revisionism, with prodigious archival research, including little-known sources. Indeed his study is based on primary source material, as evinced in some 71 pages of endnotes. Its organization is clear, with brief, fresh, and insightful analytical passages introducing each chapter. Its style is serviceable, but rather heavy, replete with quotations while short on literary grace and lightness of touch.

Steele's central thesis is of course controversial. He states that scholars recently have begun to concede Palmerston's "genuine and dominant Liberalism" but fails to indicate precisely their identities. Though his argument is tightly and cogently reasoned and presented, many points surely can be interpreted quite differently.

For example, the author's assertion that Palmerston's Liberalism received the support of the working class, or at least no overt opposition, derives from the views of a handful of middle-class Radicals and terse analyses of working-class reactions to Palmerston's speeches. This provides a weak base of evidence. Indeed a case could be—and has been—drawn for Radical and labour disaffection with Palmerston's domestic policies. In broader compass, the book has a traditional methodology, with a narrow conceptual framework. Even within its own perspec-

tive, one would have liked to know how Palmerston's Liberalism related to his oratorical ability and language, his relations to the press, his Parliamentary methods, and his personality (which comes through in fragments), all of which involve his leadership.

In sum, Steele's *Palmerston* challenges historians of Victorian politics to look anew at a significant figure. It is a welcome addition to an area of rather modest scholarly production in recent times and a must read for scholars.

John F. Kutolowski
State University of New York
College at Brockport

* * *

Dorothea Barrett. *Vocation and Desire: George Eliot's Heroines*. London: Routledge, 1991. 207 pp.; \$19.95 pbk.

Nancy L. Paxton. *George Eliot and Herbert Spencer: Feminism, Evolutionism, and the Reconstruction of Gender*. Princeton: Princeton UP, 1991. 280 pp.; \$45.50.

Dorothea Barrett's *Vocation and Desire* examines the major female characters in the Eliot canon, focusing on the discrepancy between female desire for vocational and sexual fulfillment, and inadequate opportunity. Barrett revises Kate Millet's dictum in *Sexual Politics*, "Eliot lived but did not write the revolution"; for Barrett, George Eliot—not Marian Lewes—was a feminist. Barrett's approach is psychoanalytic and biographical, and sets itself against post-structuralist and materialist critical strategies and the "intense masculinity of the socialist tradition" (xi). In many ways the book is a psychobiography of Eliot as revealed through an analysis of the novels' heroines as subconscious projections—even as "symptoms" (15)—of the author. Eliot wrote in part, Barrett believes, because "her love and esteem for

her father and her brother were inadequately returned" (4), in order "to justify the ways of Marian Lewes to men" (156).

The study of *Adam Bede* is couched in a psychobiographical framework. Dinah's preaching "is clearly a way for George Eliot to discuss her own vocation" (38). As a result of a psychic disjunction between Eliot's "subconscious" motivation and her conscious intentions, Eliot manipulates narrative focus from Hetty to Dinah, thereby opposing the novel's "organic movement" (48) and producing an aesthetic failure. Biographical parallels are also foregrounded in Barrett's reading of *The Mill on the Floss*'s "subconscious fecundity" (67). The novel is both a psychomachia (Philip, Louise, and Tom are aspects of Maggie's psyche) and an allegory of the "war" between the sexes (71).

Barrett sees *Romola* as a positivist allegory employing Comte's tripartite historical schema to articulate Eliot's meliorism. Like Felicia Bonaparte and Mary Wilson Carpenter, Barrett views the novel's "embarrassing and unconvincing" (88) closure in terms of women's mythical history. *Romola*'s psychic plot reflects Savonarola's political narrative until *Romola* emerges as the novel's fifth father. For Barrett, *Felix Holt* "explores ... [Eliot's] own conflicts, as writer and as woman, with language" (122), especially through Mrs. Transome, who "personifies the strain her author is feeling" (114). As with Eliot's second novel, Barrett finds the "subconscious subversive" in Eliot's psyche sabotaging the "conscious conservative" (113).

Barrett focuses on the relationship between the Prelude and the Finale in *Middlemarch*, arguing for the polyphonic ambivalence of the novel's closure, which "anticipates modernism" (124). For Barrett, *Middlemarch* is a novel of vocation; Ladislav is Dorothea's vocation, but this infantile and effeminate dilettante is an inadequate mate for the ardent heroine.

Marital "purgatories" (149) prepare Dorothea and Lydgate for a perfect union which they are denied. Again, all characters are imaginative projections of Marian Evans's life "had external circumstances been different" (132). In *Daniel Deronda*, one of Eliot's "flawed cathedrals" (153), the claims of love and duty are examined. Whereas "Daniel's maleness provides him with a vocation" (164), Gwendolen must choose between prostitution and murder, a decision complicated by her fatal attraction to morally and socially domineering males. Barrett celebrates the open-endedness of Eliot's last novel as a challenge to the limited opportunities afforded women to merge vocation and desire.

Barrett's claim to discovering the subversive George Eliot is based partly on demolishing a straw consensus about Eliot's fiction, with only slight acknowledgement of the major shift in Eliot's reception in the 1980s. Despite directing attention to lesser-known early studies of Eliot's fiction, this book largely covers ground familiar to readers of the work of Jennifer Uglow and Gillian Beer. The admission of only "partial" treatment of narratological concerns (28) does not justify the lack of sustained formal analysis. The psychoanalytic and biographical approach, which even extends to speculation about Marian Lewes's probable response to Barrett's methods, is often crude and intrusive, despite hints of a more sophisticated consideration of the relationship between diegetic levels. For all its self-proclaimed radicalism, the book offers an often rather conservative, though sound and sympathetic, reading of the novels.

Nancy Paxton, introducing *George Eliot and Herbert Spencer*, argues that psychoanalytic approaches to Eliot's fiction tend to "obscure the particular historical grounds of her resistance and success" (12). Paxton's feminist and new historicist study explores the on-going dialogue in Eliot's novels with Herbert Spencer's evo-

lutionary ideas. Paxton elaborately explicates Eliot's comment to Barbara Bodichon in 1859 that "to me the Development theory and all other explanations of the process by which things come to be, produce a feeble impression compared with the mystery that lies under the process" (15-16). Paxton's work must be regarded, with Gillian Beer's *Darwin's Plots* (1983) and Sally Shuttleworth's *George Eliot and Nineteenth-Century Science* (1984), as part of a major critical project examining the scientific pole of Eliot's thought. Focusing on female communication of defiant desire in the novels, Paxton traces "Eliot's resistance to evolutionary interpretations of biological difference" (13), ultimately discovering this resistance in the novels' "moral wild zone" (164), a place where the "maternal"—which permits sexual desire and rejects renunciation—overlaps the inward moral law.

The starting point for Paxton's analysis is the marked shift in Spencer's views in the late 1850s, when he became a jaundiced antifeminist. In 1851, when they met, the two intellectuals realized that evolutionism's law of biological necessity would replace narrow Biblical interpretations and Romantic idealization as the major force for the subordination of women. Paxton regards *Adam Bede* as a refutation of Biblical as well as evolutionary myths of nature and origin. In Hetty and Dinah, Eliot reinforces the value of nurture, female education, and vocational choice, and condemns the tragic results of untutored animal instinct (as when Adam and Arthur both assume Hetty is providentially designed for them). Hetty, Adam Bede's "perfect Eve" according to Spencer's criteria (42), is, for Paxton, a flawed individual and an inadequate mother. True "maternal" passion is shown by Dinah for Hetty and by Adam for Dinah. Dinah's marriage and sacrifice of religious vocation, however, do not signal Eliot's conservative antifeminism—"Eliot gives Dinah the epic stature of a feminist hero" (68).

In *The Mill on the Floss* the spokespersons for Spencer's views are the "men of maxims": Jeremy and Tom Tulliver, Mr. Stelling, and Stephen Guest. Maggie's superior but untrained intelligence rebels against their misogyny and she validates the "inward" moral law. Paxton concludes that the novel demonstrates Eliot's acceptance of the cultural and ideological construction of gender. A defiant example of the Victorian "redundant" woman, Maggie becomes "a martyr for moral progress" (92). Like Maggie, Silas Marner also encounters a disjunction between "outward" and "inward" law, and in Raveloe he "experiences a social as well as a psychological regression" (100) and "reconnect[s] with the maternal in himself" (102).

Eliot's resistance to Spencer's view that reproductive maturity arrests female intellectual development is elaborated in *Romola*. Like Barrett, Paxton regards *Romola* as Eliot's thesis on female history. Paxton, however, argues that the novel shows the "maternal" fostering "moral evolution" (12): women surmount biological weakness by their special access to sympathy. Eliot's political conservatism in *Felix Holt* regarding "the moral advantages of disenfranchisement" (159) results, Paxton argues, from scepticism about patriarchal politics' denial of "maternal" relations, as shown in Arabella Transome's exploitation by her son. The novel conjectures a redefinition of marriage, shown in the possibility of an egalitarian "partnership" between Esther and Felix.

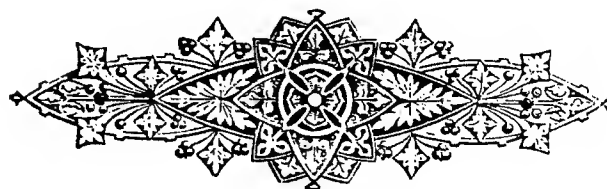
In *Middlemarch*'s failed marriages, Paxton sees illustrated the poverty of female choice, the predominance of male egotism, and the fallacy of biological determinism. For example, Lydgate's selection of Rosamond, the "perfect mate" in Spencer's terms (176), leads to disaster, whereas Mary Garth's choice of the "downwardly mobile" Fred Vincy (181) and Dorothea's

choice of Ladislaw depend on conscious moral decision, not based on laws of inheritance. Finally, however, Dorothea substitutes passion for vocational fulfillment, "the best compensation for the failures of justice in her world" (197). Paxton regards *Daniel Deronda* as the synthesis of Eliot's views about evolutionism, and finds in the marriage of Deronda and Mirah a blow against Spencer's later theories, and a demonstration of the merging of "outward" and "inward" moral laws, achieved through an appreciation of "maternal" relations.

George Eliot and Herbert Spencer is an important feminist study of Eliot's novels, in the light of their "indirect" criticism (228) of Spencer's evolutionary theories. In some chapters, such as those on *Adam Bede* and *Felix Holt*, Paxton's analysis of the Spencerian material only provides a stepping-off place for extended critical readings of the novels. Too often the argument focuses on the binary opposition of the "inward" versus the "outward" law, and draws too uncritically on Eliot's "essentialist" notion of the maternal (202). Religion is somewhat inadequately treated, for an argument that validates the role of sympathy and of "sacred obligation" in Eliot's work. The book is most successful when, as in the chapter on *Silas Marner*, Paxton closely integrates Spencer's views with her readings of the fiction, and places these readings in a more sophisticated critical context through her analysis of the "wild zone" of gender and genre.

Oliver Lovesey
Okanagan University College

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Leslie Howsam. *Cheap Bibles: Nineteenth-Century Publishing and the British and Foreign Bible Society*. Cambridge: Cambridge University Press, 1991. xviii, 245 pp.; \$54.95 U.S.

The cheap Bible was as commonplace in mid-nineteenth century Britain as the penny post, popular journals, and the railway. But while the importance of these other components has been recognized by historians, the significance of "cheap" Bibles to Victorian society has been forgotten. The nature of these Bibles, and the social, political, and economic forces affecting their production and distribution, have been overlooked until now. In *Cheap Bibles* Leslie Howsam deals with the most important aspect of this subject: the history of the British and Foreign Bible Society as a publisher.



WELCOME TO BIBLE DISTRIBUTORS.

The British and Foreign Bible Society, founded on 7 March 1804, was dedicated to making the Bible widely available at affordable prices, in English and in foreign languages, to readers who otherwise would have gone without a copy. Inspired by the evangelical revival, the founders of the British and Foreign Bible Society believed that individuals could be changed and social and political systems transformed by making the scriptures available to the literate in their own language. To avoid doctrinal disputes, the Bible Society adopted the principle of distribution of the scriptures *without note or comment*. This policy was based on the premise that the Bible Society was "a society for furnishing the means of religion, but not a religious society." Although doctrinal issues could not be avoided completely, the British and Foreign Bible Society survived them to become an integral part of the fabric of Victorian life and the major Bible publisher in England. In the process, the Bible Society also transformed the contemporary printing and bookbinding trades.

Based upon the extensive archives of the British and Foreign Bible Society, *Cheap Bibles* presents the story of the Bible Society from two perspectives: its place in contemporary society and in the history of printing and publishing. In true evangelical spirit, the Bible Society included Dissenters from the Church of England as well as members of the Anglican establishment in the organization. An interdenominational balance was maintained by rule both on the Committee, primarily commercial and professional people who directed the affairs of the Society, and among the three secretaries, all ordained ministers, who were responsible for the management of the publishing business.

Popular support for the Bible Society was reflected in the growth of local Auxiliary Societies and subsidiary "Associations"—the latter usually organized and operated by women—whose members solicited and

then collected subscriptions for Bibles and New Testaments. The fact that Bibles were sold, not given away, was important to the Society: it involved the recipients and the distributors in a dynamic "transaction" and provided a new basis for social interaction between classes. In addition, as half of the funds generated by the local societies helped subsidize the publication of foreign-language Bibles, the purchaser could be seen as a participant in the provision of scriptures to readers around the world.

Although the British and Foreign Bible Society side-stepped the existing system of bookselling for the distribution of its Bibles, the Society did work directly with other parts of the book trades—printers, typefounders, papermakers, and bookbinders—in the production of them. When the project began in 1804, printing and bookbinding practices were too slow to keep up with the requirements of the Society. To meet the ever-growing demands, the Society encouraged experimentation with new technologies, including stereotyping, machine printing, and mechanized processes of bookbinding. Quality as well as quantity was important to the Society. It concerned itself with textual accuracy, improvements in design and press work, the durability of paper, and the strength of the bindings. While the Society was not solely responsible for the transformation of the book trades that occurred in the nineteenth century, it was an important impetus for those changes.

How the British and Foreign Bible Society balanced its social, religious, and cultural goals with the commercial reality of publishing is a fascinating story—one that is integral to our understanding of nineteenth-century Britain. Howsam's book is an important resource to researchers in the social, cultural, printing, and publishing history of the period.

Marie Korey
Massey College
University of Toronto

Anne Brontë. *The Tenant of Wildfell Hall*. Ed. Herbert Rosengarten. Clarendon Press, 1992. 528 pp.; \$165.95.

This edition of Anne Brontë's second novel brings to an end the Clarendon Novels of Charlotte, Emily and Anne Brontë, intended to establish, in the words of Ian Jack, the General Editor, a "scholarly edition" of the Brontë novels, annotated to enable the editors' contemporaries "to read the book as its original audience read it" (1982). However, one could hardly deduce such principles from the editions themselves.

The Clarendon project offers "modernized" texts dubiously conflated from various sources. The Clarendon *Wuthering Heights*, for instance, reproduces the marginal corrections from a Clement K. Shorter copy of the novel under the textual emendation "A," while acknowledging only in Appendix III that these marginalia have no authority. Yet the edition does not restore or even mention the author's quotation marks around Nelly Dean's narration (noted in a 1968 Macmillan edition), which Charlotte removed for the second edition. (This omission relates significantly to the question of Nelly's authority.) Had the subjectivity of Nelly's report been fully represented, perhaps Anne's similar exploration of embedded narration in *Tenant* would be better appreciated. These erratic editorial practices continue in the Clarendon *Tenant*, where Rosengarten corrects "error or poor reading" in his copy text, "normalizes" apostrophes, commas, and capitals (referring to the Deity), and "standardizes" character and place names. We should ponder Anne's statement in her Preface to *Tenant* that to produce "a perfect work of art" would be "time and talents" "wasted and misapplied." No Clarendon editor has shown any appreciation, as Peter Shillingsburg did in his edition of Thackeray, for the rhetorical conventions of punctuation which predate our technological, syntactic system. These

practices are particularly reprehensible given that the Oxford "World's Classics" utilize the Clarendon editions, minus the textual notes.

Secondly, the Clarendon project annotates features which no original reader of the Bell novels could have known and which Charlotte regarded as irrelevant or detrimental to the reception of works of art. No authorial statements of Anne's or Emily's survive but Charlotte justified their pseudonymous publications as a defence against the very "weapon of personality" which the Clarendon editors wield so cavalierly.

For example, Appendix III of the Clarendon *Jane Eyre* retails minor incidents in Charlotte's life as if they explain alleged features of the novel. Charlotte's rejection of Henry Nussey's perfunctory marriage proposal is apparently responsible for the purportedly inferior depiction of St. John Rivers, and John Reed throws a book at young Jane because a child once threw a book at Charlotte when she was his governess.

The Clarendon *Tenant* compares Arthur's liaison with the older Lady F to Lydia Robinson's treatment of Branwell; the education of the curate Wilson is said to "recall the experience of the Revd. Patrick Brontë" at Cambridge; even Gilbert's vague rumination about Arthur's will is referred to Branwell's claims about the Robinson will. None of these notes recovers significant information available to the initial readers of the novels and none elucidates cruxes for today's readers. Furthermore, the simplistic equation of character with author's voice distorts the novels. The troublesome feature for modern readers about Helen's belief in universal salvation lies in her method of biblical exegesis—which needs to be identified and which shocks Aunt Maxwell as much as the rejection of predestination—because this private interpretation promotes the disastrous marriage. Putting Anne Bron-

të's letter on universal salvation in Appendix III does not clarify this dilemma.

Yet legitimate historical context is ignored. Notes on the frequency of alcohol consumption after the Regency, on the home brewing of beer, and perhaps even on the Temperance Movement would be enlightening. Merely noting the dates of the Divorce Act does not do justice to Anne's prescience. *Tenant* appeared after the attempted judicial reforms of the 1830s and 1840s but before the public debate over the new Divorce Law of 1857. This debate for the first time addressed the needs of married women. The 1854 edition of *Tenant* excised (along with other significant features) almost the entire chapter entitled "Parental Feelings" which depicts graphically the fiction of "one flesh." The Clarendon *Tenant* is useless to scholars who wish to study the "corrupted" British tradition of the text which G. D. Hargreaves uncovered in 1972 because it does not identify the excised passages.

Scholarship is uneven in other ways. Anne's character, the Rev. Millward, is said to "recall" Charlotte's "Revd. Matthewson Helstone," but Charlotte created her character after *Tenant* was published. A note on Wilmot, the old lecher who hustles Helen, identifies the Restoration poet Rochester and a reference in *Jane Eyre* but omits the names of Lucy Snowe's uncles in *Villette*, Charles and Wilmot (the poet's heir). The list of References and Abbreviations does not identify the abbreviation for the American edition ("H") used extensively in Appendix II. The claim that "only Gilbert Markham seems close to real life" shows an astounding critical naiveté. Most sad of all is the fact that the Introduction merely rehearses Branwell's tragedy without incorporating any recent critical perspectives which recoup Anne from the shadow of her first editor, Charlotte, and from the biographical gossip which passes for Clarendon scholarship.

All editing is a mediation, but the Clarendon project seriously restricts the possibilities for appreciating the Brontë novels. This is its most unfortunate legacy—one which will ultimately deny it the status of “authoritative.”

Maureen Mann
Centennial College

* * *

The Hand of the Arch-Sinner: Two Angrian Chronicles of Branwell Brontë. A Reader's Edition. Reconstructed and edited with an Introduction, Notes, and Commentary by Robert G. Collins. Initial transcription by John Barnard, May Collins, Judith Bates, and Robert G. Collins. Oxford: Clarendon Press, 1993. lvi + 243 pp.; \$76.50.

These are two chronicles, never published before and edited from the original manuscripts, of the life of Branwell Brontë's alter ego, mask, and vampire, Alexander Percy, Earl of Northangerland, Lord Viscount Elrington, Lord Lieutenant of Northangerland, Premier of Angria, Major General of the Verdopolitan Service, &c &c &c (to quote one of the title pages), a.k.a. “Rouge.” The many names suggest the changing roles this Luciferian figure played in the young author's creative life. The book also contains 46 pages of introduction and 31 of explanatory notes. The first chronicle presented, “The Life of ... Alexander Percy” (the longer at 116 pages), covers Percy's early life and was written when Branwell was eighteen; the second, “Real Life in Verdopolis” (88 pages), concerning a later period, was written two years earlier. This inverted ordering has an odd effect: “The Life” is an accomplished piece of writing, while “Real Life” is at times an effort to read. The improvement between 1833 and 1835 is so striking that one wants to know what Branwell was writing in 1837.

These manuscripts were never prepared for a publisher or edited. Robert G. Col-

lins, in order to produce a “reader's edition,” “necessarily became (though to a judicious and limited degree) the copy-editor/proof-reader whom Branwell never had” (xlix). Thus, in addition to deciphering microscopic and often illegible handwriting, he standardizes spelling, punctuation, and paragraphing, removes dittography, occasionally corrects syntax, makes a choice between probable alternatives (signalled in notes), and reconstructs missing or obscure text. His aim is to “give the common reader a long-overdue experience of the mind and imagination of the fourth Brontë” (li), to show that he was not a “grotesque” whose main contribution to literature was to act as “Caliban to [his sisters'] collective Miranda” (xi). These Angrian tales must be judged for what they are—not compared with Charlotte's novels but rather seen in the context not only of the Byronic “extraordinary man” and of Victorian scepticism but also of the incipient modern age of existential doubt (xv).

These chronicles consist of series of startling events strung together. Like many young writers of any age (and the writers of soap-opera scripts), Branwell plays his characters for dramatic effect rather than patterning their actions into a plot. The young Percy is a self-willed and morbidly sensitive child who becomes, as Branwell did, an atheist. He makes a Faustian bargain with bad companions, sinks into debt, marries an ambitious older woman, murders his father with her aid, and loses her when she is in turn murdered. In the second chronicle he is the leader of a band of robbers concerned mainly with the fleecing of naive young aristocrats. Scene follows scene of violence, gambling, and drunkenness, and Percy/Rouge staggers to his feet with superhuman strength and goes on.

Both chronicles are narrated by older characters—Percy's tutor, John Bud, in “The Life,” and a less clearly situated

Captain Flower in "Real Life." In places, Branwell manages Bud with considerable skill, but his presence is neither sustained nor explained throughout, and may seem awkward when, for example, we are party to others' letters or even thoughts he couldn't possibly know. But jarring narratorial intrusions can be forgiven in writing done by an eighteen-year-old at great speed with no revision.

It is interesting to see how Branwell treats scenes, characters, images, and ideas that are familiar from his sisters' novels. Like theirs, his sense of place is strong: the opulent, red-velvet-hung and chandelier-lit interior juxtaposed with the stormy outside; the moor and mountain landscape; the city streets and even the low-life taverns and boxing-match venues. And whether or not one agrees with the editor that "the evidence indicates that Branwell established the direction of [his sisters'] writing" (xli), one can certainly see that many characters who later appear in the sisters' novels may well have grown up among all the children. The free-thinking and boyish Harriet O'Connor is a cousin to Catherine Earnshaw, while the figure known as 'Sdeath, a vicious, repulsive, and ancient Yorkshireman who is both familiar and devil, illuminates Joseph in *Wuthering Heights*. And the young Percy, with his "beautiful organ, of fairy dimensions" (17) is a strange anticipation of *Villette's* Paulina Home.

Branwell's protagonist derives his name from those same Percys who appear in Shakespeare's history plays. But Branwell's Hotspur-ish, Angrian anger, unlike that of his sisters, seems to have nowhere to go. These stories are interesting enough, but after a while, his revelling in the portrayal of paroxysms and frenzies of dissipation (his words) are depressing, and the insights into his state of mind are disturbing and ultimately sad.

As an editor myself I have one final observation. Typographical errors, easily recognized as such, are to be expected and forgiven, but some here are startling. For example, Branwell's death date is given as 1948 at 220 (note to 66), and a line seems to be missing from the bottom of 230. There are also some spelling errors in names both real and fictional. We have *Fanny* (for Fannie) Ratchford on x, liii, and 217 (though it is correct on xii); Arthur Bell *Nichols* (for Nicholls) on xii and xl; and William *Crimshaw* (for Crimsworth) on xvii. The reference to Anne Brontë's Gilbert Markham on xxxix should surely be to Arthur Huntingdon (spelled *Huntington* on xlii). In the name 'Sdeath (especially in the notes), the apostrophe is often reversed into an opening single quote. Does the fact that the typesetting was done in Hong Kong have any bearing? Who did the proofreading? In an edition, such mistakes are disconcerting.

Judith Williams

* * *

Franklin E. Court. *Institutionalizing English Literature: The Culture and Politics of Literary Study, 1750-1900*. Stanford University Press, 1992. 211 pp.; \$32.50 U.S.

The last decade has witnessed what might be termed a "disciplinary turn," where fields from English to physics, history to geography, have begun to focus on their own working assumptions and institutions the lens they customarily use on their discipline's object of study. For some people, this is an irritating development, a maddening solipsism which seems to divert attention from proper scholarly goals. For others, this fundamental querying of a discipline's "object" and "goals" has reinvigorated the distinctive disciplines and has given a more general impetus to new work in the history of ideas. It has become apparent that the best analyses of disciplines are grounded in the particulars of their development.

As a consequence, Franklin Court's book has been eagerly anticipated by scholars working on the institution and practices of English studies. While there have been a number of recent books and articles on the "rise" of English studies in recent years, some of these may more accurately be classified as histories of criticism. (Chris Baldick's *The Social Mission of English Criticism 1848-1932* is a case in point; and even Gerald Graff's *Professing Literature: An Institutional History*, concentrating on the United States, tells a dialectical tale of battling critical paradigms.) While Robert Crawford's *Devolving English Literature* begins with a fascinating tale of the development of English studies in the late eighteenth century Scottish universities, this is only to prove the author's thesis that the Scots (standing synecdochically for provincial cultures) "invented" English literature. While Brian Doyle's *English and Englishness* does maintain a focus on "schooling" rather than scholarship, this study is marred by an overemphasis on Oxbridge and a blindness to the development of English studies elsewhere, which is paradoxical given the political orientation of Doyle's study. Court's book differs from these studies in focusing on teachers and teaching, hiring decisions, the developments of programmes, and the minutiae of test-questions and lecture notes; and Court argues that the origin of the discipline far precedes its Oxbridge incarnations. Thus the author handily puts paid to the common misapprehension that English is a product of the late nineteenth century, an error which has led disciplinary critics to overstress its "elite" and belles-lettristic impulses and to ignore its roots in more utilitarian, even democratic, mandates. In turning to this earlier period in the discipline's development, Court provides the fullest account to date of early English studies in Scotland and at the University of London.

While Court's book clearly will appeal to

disciplinary analysts, or to those studying the development of higher education in the nineteenth century, *Institutionalizing English Literature* has a salutary sub-thesis which makes it of interest to literary scholars more generally. Court intends to overturn, as he writes in the introduction, the

historical overemphasis on Arnold as the strawman, the metonymic signifier, in much postmodern criticism, for the shibboleth known ... as "Arnoldian humanism". ... [t]he general, uncritical acceptance of the supposition that Arnold the literary critic, or Arnold the social critic, or even Arnold the school inspector, was primarily responsible for the humanist myth out of which English literary study evolved ... (6)

By concentrating on important, but lesser-known, pedagogues and professors such as David Masson, F. D. Maurice, and Henry Morley, Court demonstrates that, for better or worse, the sorts of cultural directives which we commonly deem "Arnoldian" were in place in some programmes long before Arnold's influence was felt; and that, even after the "rise" of Arnold, his critical writings did not have the impact on English studies that is often assumed. (A situation common to our own day: Frye and Derrida may be widely cited in the interests of disciplinary justification or reform, but I doubt if there's a curriculum constructed on their principles.) There is, of course, the further question of "which" Arnold people read and what they did once they'd done so, which can be economically illustrated by the adoption of Arnold by Canadian cultural nationalists at the end of the last century. Court argues the need to consider the wide range of Arnold's critical, cultural, and educational writings in assessing his influence, suggesting that his pedagogic materials may well have had more impact than the now more widely-known critical pieces; one could add that exami-

nation of Arnold's diffusion (which Arnold, where and when?) is a promising direction for further study.

Court's book—concise, precise, and archivally-based—will underpin new work on the disciplines of English studies, and has much to offer Victorianists and cultural historians more generally.

Heather Murray
University of Toronto

* * *

Rudyard Kipling. *Traffics and Discoveries*. London: Penguin Books, 1992. 344 pp.; \$11.99.

Why have such diverse modern writers as Borges, Orwell, T. S. Eliot, and Iris Murdoch continued to express their admiration of and indebtedness to Kipling? Perhaps they noticed, earlier than most readers, that there is a lot more to the man's work than "Recessional" and *The Jungle Books*. Kipling's respect for the courage and competence of soldiers, working-men, barmaids, and other semi-outcasts on the fringes of Empire is well-known; he recognized his proper kinfolk, mucking about in their spare time with grand passions, obsessive superstitions, and metaphysical muddles much like his own. His stories read as if they were excellent, detailed despatches by a reporter from another planet with a more advanced mode of perception from our own; his field is odd, surrealistic landscapes of the mind. This Penguin reprint presents the best stories from this neglected dimension of Kipling's short fiction.

Kipling had an uncanny ability to imagine, in convincing detail, what a bank clerk may have experienced in a previous life as a galley-slave, even to describing the sensation of drowning. He could see—literally, see—the ghosts of the Boer War dead coming over the horizon while

watching Army manoeuvres in 1913 (the manoeuvres were promptly called off when he told his host the vision). Kipling believed that we are all "telephone wires," receiving inspiration from some inexplicable, unpredictable realm. While many writers have expressed this idea, Kipling seems to have had direct access to that other reality which we can see "only out of the corner of the eye," as Eliot said. He suggested this world chiefly by the use of modern inventions in his stories—telephones, railroads, cars, the movies, the Marconi-era wireless—distance-shrinking, time-shrinking inventions which could lead to 'connections' we might not entirely want. In "Mrs. Bathurst," for example, a sailor with a wife back home becomes fatally involved with a lovely barmaid in Auckland, Mrs. Bathurst. Next time Vickery is on a tour of duty, he goes to Cape Town to see his first film, ironically entitled "Home and Friends," when Mrs. Bathurst appears on the screen, peering as if seeking someone. Spooked, Vickery believes she has followed him. It is the beginning of a self-destructive obsession which leads to the report of a bizarre accident: two charred, lightning-struck bodies, a man and a woman, found at the end of the railroad tracks near Lake Nyasa, where the rules of civilization cease to apply. The gods have been as busy in this story as in Murdoch's *The Black Prince*.

In "Wireless," Kipling achieves a tour de force by telling two stories at once. In the contemporary one, the narrator visits an apothecary's shop where he has been invited to witness the wireless experiment of his nephew, an amateur electrician, as he tries to make contact with Poole. As it is a bitter cold night, he makes free of his host's shop to mix a delicious, beautiful potion, of which everyone—including the tubercular young clerk Mr. Shaynor—has a glass. Never has an apothecary's shop or a nectar been more gorgeously described—except in Keats. Mr. Shaynor

goes to wait on a buxom young woman, with whom he is hopelessly in love, then dozes in a chair while the experiment progresses. A message starts tapping in, but no one can quite decode it. Mr. Shaynor awakes, begins to write, perhaps to his sweetheart Fanny; line by line, "The Eve of St. Agnes" appears on the page. Ignorant of poetry, Mr. Shaynor is apparently receiving the poem out of the Hertzian waves in the atmosphere, or has the narrator's nameless beverage caused a "Kubla Khan" effect? In an ecstatic trance, he produces pages of Keats as the others watch, amazed. When Mr. Shaynor stops, as if violently disconnected from the source, he can remember nothing. Meanwhile, the wireless has picked up ships attempting to communicate without success, then finally the signal from Poole. No one can form a return message.

The inconclusive ending to this splendid piece of speculative fiction is typical of Kipling. In addition to exploring the curious parallel lives of Keats and Mr. Shaynor, "Wireless" provides a complex parable on the nature of literary inspiration and on whether or not becoming an artist is really a choice.



The title page of The Illustrated London News, 18 January 1936, which went to press with the news of Kipling's illness. By the time the issue appeared Kipling was dead. The drawing is by Sir William Rothenstein.

"They," the crown jewel of this collection, inspired Eliot's "Burnt Norton." The narrator, an early motorist, perceives the car as a kind of time-machine which can quickly transport him through counties and periods in England; he can also "race at right angles" through "cross-sections of remote and incomprehensible lives," a more discomfiting experience. A magical three times his car brings him to a wooded Elizabethan house where he talks with a lovely, blind young woman whose wistful setting-out of toys has apparently drawn many children to her. She regrets that she cannot see them play, and her visitor can only see glimpses of their bright clothing and hear laughter in the shrubbery. The motorist and the woman discuss their mutual ability to see feelings or moods; they are both strong instances of what Jung would later identify as a "sensation type" of personality. On his last visit, the narrator learns for certain that all the inhabitants of the enchanted, timeless wood are friendly ghosts. He yearns to return but he lives on the "other side" of the county and cannot—as yet. This fairy tale, a kind of benevolent variation on "La Belle Dame Sans Merci," reveals more about Kipling's art than anything else; he lived more in the "nether" world, as Eliot would name it, of the hidden meanings and realities behind experiences than in the surface world which he could describe so ably. The most solid reality has its phantasmal side. John Bayley has called this dual perception in Kipling his "higher knowingness," an expression Kipling probably would have found apt. This edition returns Kipling to us as the subtle, prescient, masterful commentator on the human comedy that he was.

Nancy E. Schaumburger
Manhattanville College, NY

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Linda K. Hughes and Michael Lund. *The Victorian Serial*. Victorian Literature and Culture Series. Charlottesville and London: University Press of Virginia, 1991. xiv + 354 pp.; \$42.50 U.S.

Where a previous generation of scholars scorned serial versions as mere preliminaries to the real books, we now see them as a crucial element in the production of those books, and their study as indispensable to learning how literature in the nineteenth century was composed and published. *The Victorian Serial*, however, is not a study of how serials were written but of how they were read; it considers consumption rather than production, and from an ethical perspective rather than an economic one.

This is an ambitious book: it covers the Victorian age from the 1840s to the turn of the century, examining sixteen serially published works including six long poems, and it provides what one could call an ideology of reading. The authors' thesis is that the way middle-class Victorians read their serials both mirrored and reinforced the moral values of their culture. The Victorian middle classes, as Hughes and Lund present them, cherished a vision of life as slowly fulfilling itself through extended periods of time: in the growth and development of an individual person; in the sequence of courtship, marriage and the founding and nourishing of a family; in the slowly changing patterns of history. They found this vision exemplified in all the manifestations of nineteenth-century historicism and they found it in their reading of serials.

A serial is "a continuing story over an extended period of time with enforced interruptions" (1). One striking feature of this book is the attention that the authors pay to the interruptions. The pauses between instalments gave readers an opportunity to reflect upon what they had read, to discuss it with their friends, to

speculate on future developments in the story. So they became part of a community of readers and thinkers, and even co-authors, at least in their own minds. The pauses also imposed an aesthetic and moral discipline upon serial readers; they had to wait for the next instalment to appear. In the meantime they had to return to their ordinary lives. They could speculate on what might happen next, but they could not flip ahead. They could not pass premature judgment on the characters. They had to devote a year or more of their lives to reading one work, so that serial reading required the exercise of patience, fidelity, compassion, hope, and trust. It required, in fact, the same moral qualities as middle-class Victorian life, and the boldest claim of Hughes and Lund is that the very act of reading Victorian serials functioned as a school of virtue.

That claim is too bold for most of us to accept, but it does not destroy the value of the book. *The Victorian Serial* is organized around four topics: home, history, empire, and doubt. The chapters that deal with the first two topics are the best. "Creating a Home" discusses *The Angel in the House*, *Dombey and Son*, and *The Newcomes*, all works that extol the virtues of patience and fidelity in the domestic sphere, and (the authors maintain) require these same virtues from their readers. "Living in History" deals with *A Tale of Two Cities*, *Romola*, and *The Ring and the Book*. Here Hughes and Lund make a case that serial publication was analogous to Victorian notions of history itself as a gradual process that made it impossible to see the future in the present, but which was punctuated by dramatic turning points of moral decision. The two chapters on empire and doubt are less satisfactory. The arguments become diffuse and the examples chosen are not brought together with the sense of pleasing surprise that one finds in the earlier chapters. In the final chapter, "Prefiguring an End to Progress," the authors

recover their stride. They discuss the serial versions of *Jude the Obscure*, *Lord Jim*, and Hardy's *The Dynasts* as proto-Modernist works whose form subverts the aesthetic qualities and moral values of the earlier serials. As the Victorian age ended and the values of previous generations eroded, so the serial form eroded.

The Victorian Serial ends with a brief survey of the persistence of serial forms in our own culture. This epilogue also includes some excellent hints on how teachers can recapture some of the experi-

ence of serial reading in the classroom. By having a class read and discuss one or two instalments of a Victorian novel or long poem one day each week throughout a term or academic year, we can avoid the mental indigestion that comes from bolting them down in two or three classroom sessions. This technique really works. I have used it, I recommend it, and despite its occasional crankiness I also recommend *The Victorian Serial*.

Peter Hinchcliffe
St. Jerome's College
University of Waterloo

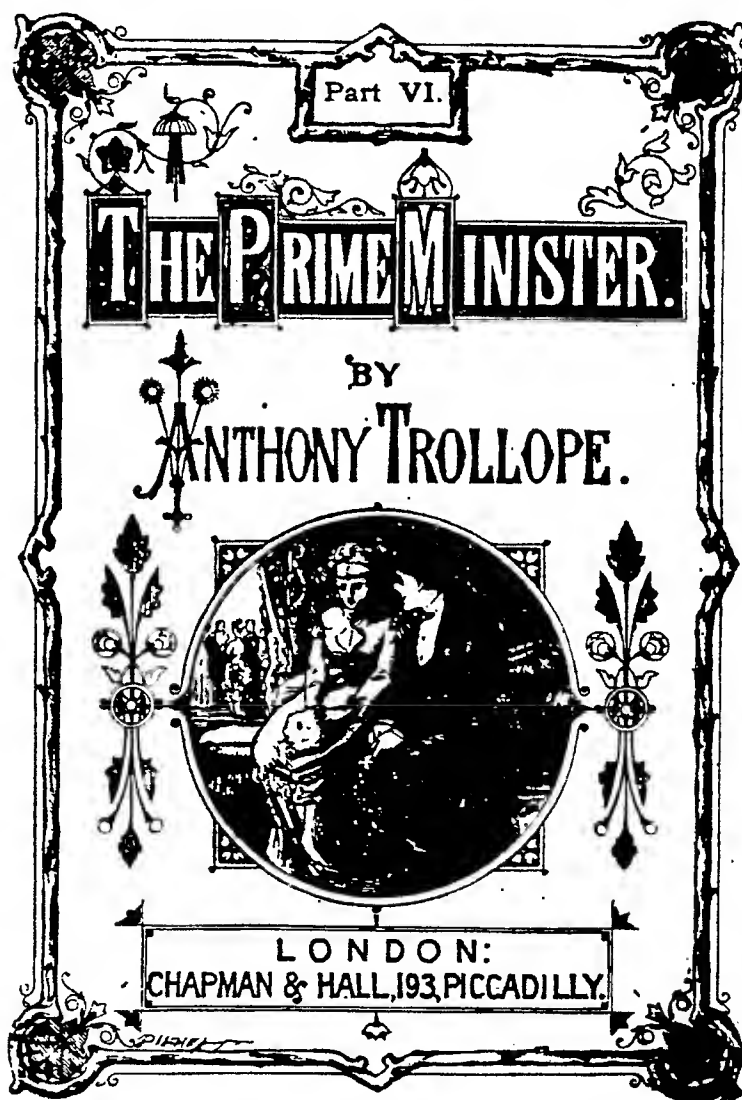


Figure 7. Cover of monthly half-volumes of Trollope's *Prime Minister* (1875-76), linking government and marriage. (Alderman Library, University of Virginia)



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Lillian Nayder.

Good Housekeeping: Job-Searching in Victorian Fiction. Monica Feinberg.

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Oliver Twist and the Contours of Early Victorian England. David Paroissien.

Alice's Ab-surd-ity: Demon in Wonderland. Pamela K. Gilbert.

Hopkins's Best Poem.
Francis J. Smith, S.J.

Culture, Nature, and Gender in Mary Ward's *Robert Elsmere* and *Helbeck of Bannisdale*. Laura Fasick.

The Personification of Death in the Poems of William Ernest Henley.
Joseph S. Salemi.

Down Garden Paths: Charlotte Brontë's Haunts of Self and Other. Barbara Gates.

Tennyson and "The Spirit of the Age".
Judith Kennedy.

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Shirley A. Mullen.

The Sunday Periodical: *Sunday at Home*.
Rosemary Scott.

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Josef L. Altholz.

The Shopkeeper's 'Friend': The Retail Trade Press in Late-Victorian and Edwardian Britain. Chris Hosgood.

John Stuart Mill vs. John Bowring: A New-Found Letter. Eleanor M. Gates.

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Redundancy and Emigration: The 'Woman Question' in Mid-Victorian Britain.
Nan Dreher.

A New Transportation for the Penitentiary Era: Some *Household Words* on Free Emigration. Ken Lewandoski.

George Eliot's Scrupulous Research: The Facts behind Eliot's Use of the *Keepsake* in *Middlemarch*. Meg M. Moring.

The Langham Place Circle and Feminist Periodicals of the 1860s.
Sheila Herstein.

A Note on Ephemerides. Josef L. Altholz.

Class and Gender Bias in Victorian Newspapers. Judith Knelman.

Henry Labouchere, *Truth* and the New Journalism of Late Victorian Britain.
Gary Weber.

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Joe K. Law.

"Love, Larks, and Lotion": A Descriptive Bibliography of E.J. Milliken's "Arry" Poems in *Punch*.
Patricia Marks.

Everyman: An Experiment in Culture for the Masses.
Jonathan Rose.

Retrieving a Synchronic Perspective of Victorian Culture: The *Athenæum* as a Research Tool.
Monica Correa Fryckstedt.

Pressures of the Marketplace: John Hunt's Editorial Philosophy and Strategies, 1805-1831.
Joel Haefner.

Theories of Formation: *Macmillan's Magazine*: Vol. 1, November 1859 Monthly. 1/0.
Ann Parry.

Alexander Macmillan and His Magazine.
George J. Worth.

Cultural Dissonance and the Ideology of Transition in Late Victorian England.
Mary R. Anderson.



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